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## THE TREATMENT OF ODD SHAPED CEILINGS.—II.

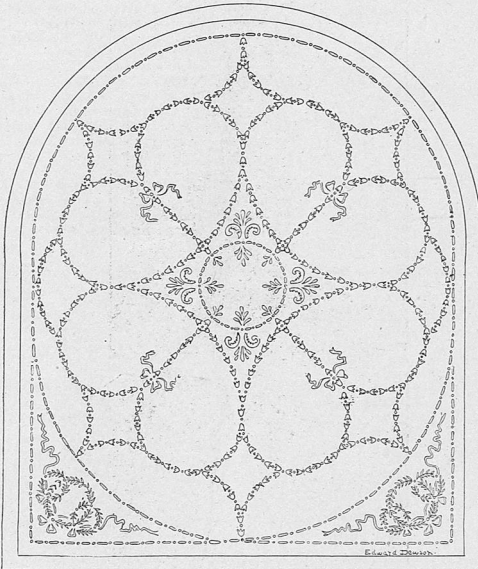
(Conclusion.)

By "ZEPHO."



WITH this concluding article, I show three ceiling designs that were interesting studies. Sketch No. 3 was a small reception-room about 18 x 22 feet in the square; one end of it was taken up by a circular bay window, the full width of the room. Here the elongated circle was adopted to good advantage, being the simplest and most natural form of treatment; the geometrical pattern was adapted to the allotted space, and the spandrels in the square corners filled with the wreath and flowing ribbon.

The result was easy and pleasing, as it gave balance to the ceiling, and was satisfying to the eye.

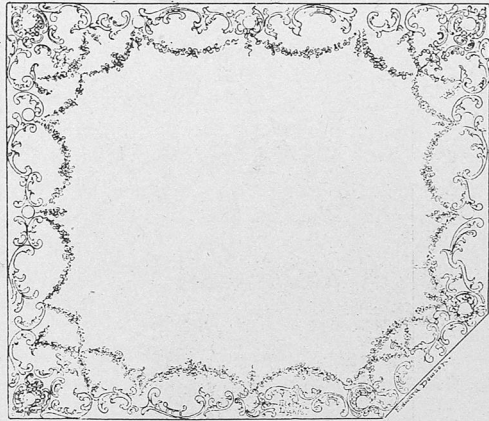


No. 3. A BAY WINDOW ROOM.

It is always wise to decorate your ceiling with studied simplicity; too many ceilings we see overloaded with ornaments, to such an extent that they seem about to drop on our heads. The mind is distracted, and the neck dislocated with the study of detail, to which our eyes are drawn in spite of ourselves.

Superabundance is but a vulgar display of wealth, in decoration more than in anything else, and rich, elegant, and satisfying results can only be brought about by carefully studied simplicity. Nothing is more suggestive of refinement and elegance in our home decoration, and the motto *Aliena optimum frui insania* may be followed to good advantage.

Sketch No. 4 shows another reception-room of a more delicate order. Here the "cut off" corner seemed to



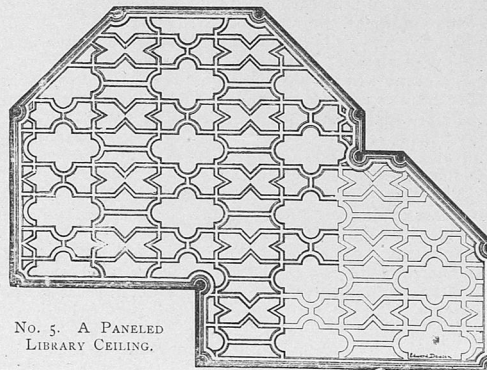
No. 4. A CUT OFF CORNER.

allow of no satisfactory geometrical treatment. Here, again, the simplest method was adopted, and the decorative pattern followed the wall line; this will be found the easiest and best method under such conditions.

The color treatment of this room may be of interest: the walls and hangings are a very delicate grass-green; the ceiling the same delicate coloring, shading to soft buff in the centre; the ornamental border is of Carton Pierre, of a soft buff tone touched with gold; the drooping swags painted in oil, wild roses in delicate pinks, with leaves of three tones of green, grading darker than the ceiling color.

Sketch No. 5 was of an entirely different order, and a very unusual form of ceiling. The room was a large library, which, with the bay window and alcove combination, looked anything but promising in "the white." The heavy wood cornice, supported in the corners by upright columns from the dado, gave me my clue. The woodwork was dark oak, and the wall space above the dado, warm rich olive. The ceiling was first covered completely with stained burlap, a soft, dull reddish color, over which was placed beaded strips of oak in carefully studied geometrical pattern.

The effort was to "scatter" the eye so as to divert as much as possible from the erratic character of the outline.



No. 5. A PANELED LIBRARY CEILING.